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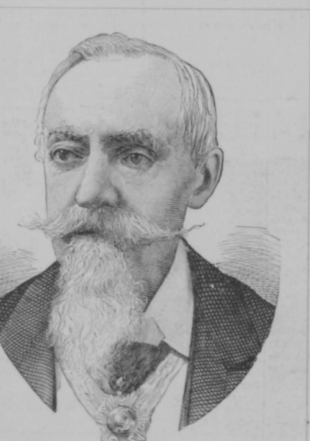
THE CHEVALIER DE KONTSKI.

HERE are few of the World's musicians now living who can point to a larger or more eventful life before the public than Antoine de Kontski, the pianist, as for over sixty years he has been known, with almost constantly increasing popularity, to the musical circles of the leading cities of the old world, and has won fame and honorable mention wherever and whenever he has appeared in the concert room. He has been fifty styled "the apostle of melody," and his compositions fully warrant this title, their striking characteristic being the easy flowing melodies which charm all lovers of music whose prejudices in favor of certain schools or styles are not such as to blind them to the merits of genius wherever they may be developed. Antoine de Kontski is the second of four brothers (all of whom have had rare success as musicians), and was born at Cracow, in what is now known as Austrian Poland, in the year 1812, so that he has already rounded out full three score years and ten. The de Kontski family shared in the ill-fated experiences of all the old nobility of Poland when that country was subject to the rule of Russia, and George de Kontski, marquis, the father of the pianist, emigrated from his native land to avoid the indignities which were heaped upon its leading families by the Russian Government. The family traditions record an interesting event of the young life of Antoine. When but a child, too small to reach the pedals of the piano, he was seated, he so successfully caught the spirit of the "Moonlight Sonata," that he took his sister's place at the piano, after hearing her play this selection, and performed it standing at the instrument with such success as to attract the German princess just entering the room to give his lesson to the young lady. Taking the boy's hands the teacher said, "My boy, you have gold and diamonds in your fingers," which remark so puzzled the boy that he instantly ran to his mother to repeat the statement, and implore her to take away the precious things before he should lose them. At five years of age he was known as "The little Mozart," and appeared in public concerts, playing the Mozart and Beethoven repertoire by ear. His success was that of other youthful prodigies, but in the year 1818 he entered upon his studies at the Vienna conservatory, and his debut as an adult performer was made at the Austrian court under the emperor's patronage. His style of playing was so strikingly original, and in power over his audience so marked and undeniable, that he won the title of "The Tsar," and his popularity steadily gained with his repeated appearances in the concert room. Kontski continued his studies for several years at a private pupil of John Field (known as Russian) Field and Von Weber, and in time settled at Paris, the death of his father putting the maintenance of his family upon his shoulders, he became the rival of Liszt, Thalberg, and Hopin, appearing as the peer of all these pianists in the private and in the public halls of the metropolis. De Kontski's determination was

illustrated upon the occasion of a benefit concert in Paris, when, though suffering in his right hand from the bite of a dog, from whom he had saved his mother by his bravery, he played one of Thalberg's most difficult selections to its end despite the fact that the effort opened the partially healed wound and caused the blood to flow as he heroically completed his performance. In his earlier compositions, De Kontski strove to follow the severe style of the so-called classical composers, but his efforts in this direction were suddenly and unceremoniously checked by Rossini, to whom the aspiring composer exhibited the fruits of his most ambitious work, only to be advised to destroy them altogether. "Show me," said Rossini to

similar successes in Portugal, and he was honored with courtly titles in both countries during these visits. Following this tour he visited Prussia, and was appointed imperial pianist at the court. It was during the year 1848 that his "*Le Réveil du Lion*," the best known of his compositions was written. It has been so often played, and in so many forms, for piano, for orchestra, for military bands, etc., that some curiosity as to the author's intention has been aroused, and various interpretations have been volunteered. When the Chevalier was in St. Louis, we must free to ask him for the facts in reference to this composition, and for the first time, its history is here published. We give his own words:

"*Le Réveil du Lion*," says Chevalier de Kontski, "is an historical piece. I am by birth a Pole. In 1848, Poland in common with all Europe, felt the influence of the French Revolution, and its brave sons took up arms to regain their liberties, destroyed by the Russian autocracy. Of course, my sympathies were with my nation, and I composed this *marceau*, which I should have entitled, *Le Réveil de la Pologne*,"—had I done so, however, I should immediately have been hung. Not being anxious to die for my country in that manner, I entitled the composition "*Le Réveil du Lion*,"—the "*Awakening of the Lion*." The lion, however, is the Polish people. The introduction represents its sleep or enforced inactivity. Then it awakes and takes up arms, the drums beat the charge, the bugle call is heard, the fusillade begins, and the battle is on in all its fury." When this composition was published it was dedicated to the Queen, now the Empress of Prussia, who made a *ton* out upon the occasion of receiving the composition from the pianist, saying: "You are the only gentleman of my court whose caprices give me pleasure." The Emperor, who held for many years the honorary position of Sir, or Chevalier, and in doing so, presented him with a ring so broad and massive that it extended over the first joint of his finger. To the surprise of all, the pianist appeared wearing the ring at his next concert, and played with as much freedom as if it was not upon his hand. The Emperor expressed surprise at this feat, when De Kontski remarked, "Your Majesty, if you will give me a ring for every finger, I will play so much the better." De Kontski was a warm personal friend of Meyerbeer, and succeeded him for a time as the royal *Capelmestre* at Berlin. In 1857 he married for the first time, choosing a fair young countrywoman of 16 years for his wife, and then, leaving his court position, he traveled throughout the continent of Europe. More recently he settled in Paris, and has an established standing as a resident musician there. He has been in this country for about a year, and has here renewed his European successes. His personal character, his sterling abilities as a musician, and above all his long and honorable career in public life, have won for him the hearty approval of all true friends of music. His charming gubnet, in this issue, shows that he is as bold as a lion in the heroic, but in the quiver, poetical styles of music. The Chevalier is summering at Newport, Rhode Island.



CHEVALIER DE KONTSKI.

De Kontski, "ten measures of melody, and I will admit you to be a genius." From that time De Kontski has given full sway to his poetic and melodious nature, and his compositions show the results. In 1849 De Kontski's studies and piano method, then published, were accepted as standard works by the Paris conservatory, and, while yet a young man, he held for many years the honorary position of a membership on the jury of award at this institution. In 1860 his Spanish concert tour of a fortnight to a tour of three years, followed by

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I. D. FOULON, A.M., L.L.B.,

EDITOR.

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LEARN TO LISTEN.

THE art of listening to music is one of the most neglected branches of musical education, if, indeed, we can properly call branch of education a subject which usually receives no recognition or attention whatever from either pupils or teachers. It seems to be assumed in the majority of cases that mechanical practice will of itself cultivate the power of listening, by which we mean not only the ability of hearing and recognizing sounds, but also that of grasping their melodic and harmonic relations. How far from the truth this supposition is, we can tell who has seen "graduates in music" put their little hoofs down upon the sostenuto pedal, prolonging notes belonging to the most heterogeneous chords into an inextricable jumble of noises, calculated to make one old before his time, and yet thinking all the time that they were making music.

A good listener to music must, of course, have a good ear, but he must have more: he must have some knowledge of musical construction (the more the better), and, above all, he must be attentive, not only to individual notes, but also to the notes in all their various combinations into melodic phrases, with their harmonic support, to the combination of these into parts, and of the parts into a whole. He who would listen to music, truly, must listen with the mind as well as the ear. This means work, of course. Musicians have often remarked that people of no musical knowledge or taste could listen with apparent pleasure to much longer programmes than they could themselves. In the one case there was mental labor, and, hence, weariness; in the other, a mere passive reception of pleasing sounds. The musical culture derived from hearing music will always be in proportion to the sum of real attention bestowed upon it, multiplied by the amount of theoretical knowledge possessed by the listener.

POPULAR CONCERTS.

MUSICIANS seem to be pretty well agreed that music is a necessity and not a luxury and that it should have a place in our educational systems by the side of languages, mathematics and the natural sciences. They also, with one accord, say that the habitual hearing of good music is one of the best methods of cultivating musical taste, and pretend that they want to see the people's love of music increased and elevated. Yet, when it is suggested that if music be a necessity it should be furnished at the price of a staple rather than charged for at prices that make it quite inaccessible to the masses, and too rare a treat to others, not a few begin to demur and if a plan be

proposed to enable people to attend good concerts at a nominal cost, a general chorus is raised against it, in the confusion of which one hears such phrases as this: "There is some swindle about it!" "It is beneath the dignity of art." "It is an advertising dodge!" "It will be a failure, etc." We are talking from experience, and after briefly stating that experience, we propose to preach a brief sermon from it as a text.

Our readers know that in January last the publishers of this magazine and its editor began the first series of the "Kunkel Popular Concerts," they know also that on the 12th of June the twelfth concert and last of the series was given before the largest audience ever gathered in Mercantile Library Hall, and that no series of concerts ever given in St. Louis has attracted so widespread attention or given so universal satisfaction. What they do not know however, and might not suspect, is that this was accomplished in the face, not only of open opposition, but of secret hostility. A well-known soprano, after having attended a number of rehearsals, was threatened by the manager of the choir of the church for which she sang with the loss of her position, if she took part in these concerts. We advised her to submit rather than lose a position she needed, and then looked around for some one to fill her place; hardly had we secured the substitute when influences of a somewhat similar nature were brought to bear upon her with the result that she withdrew. A certain heavy weight showed his devotion to music by inducing his basso, who had joined the chorus, to leave; the conductor of a certain choral society made divers bar-rooms of the city vocal with his predictions of failure; a certain publisher of music and his charming and talkative daughter assisted him whenever occasion offered; communications opposing the concert were sent to the daily press and inserted—into the waste basket—but a certain weekly paper (2) made itself the mouthpiece of our opponents and heaped slander and ridicule upon the plan and its projectors. We could fill a page with similar instances; but why prolong the list? Even those who were our friends doubted the possibility of success and we were left alone to create success in the midst of those who prophesied failure and were doing all they could to make their prophecies come true. This opposition, however, was just what we had expected. It was natural that those who had been making (we do not say earning) a few dollars by begging methods of giving concerts of an inferior character and who saw that if we did better they would find their occupation gone, should oppose us with all their little might; that those who had made dismal failures of other concert enterprises should have wished that another *Rasco* were added to the list, and serve as a demonstration of the fact that their failures had not been due to their manner of managing, in a word, it was to be expected that the old fogies, the envious and the ignoramuses should forget their reciprocal animosities for the moment and unite against a common danger. We repeat it, this was what we had expected and we do not mention it by way of complaint, for, with the complete victory we have achieved, comes the pleasant duty of being magnanimous toward our former foes. Some now aver that "they knew the concerts would be a success all the time."

This is our text; now for its application.

The success of our Popular Concerts has been attributed by many to judicious business management. We can assure our readers that this is not the only factor in that success. Without careful managing, success could not have been possible, it is true, but all the managing in the world would not have saved us from a disastrous failure, if we had not given to the people music they could understand and love. Nothing short of

a lasso could have brought many of our audiences a second time to the hall, had we given programmes of musical puzzles. What did we give? Trash? The programmes have been published in these columns from month to month, and, excepting, of course, the "Concert of War Songs," where we were almost entirely limited to the song literature of the war of the rebellion and one or two comic songs in other concerts, we defy anyone to point to a single number that was not possessed of musical merit of a high order. Handel, Haydn, Beethoven, Mozart, Mendelssohn, Rossini, Donizetti, Verdi, Gounod, Bruch, Wagner and other names of almost equal eminence are those that oftenest appeared on our programmes, although humbler authors have not by any means been excluded when their work possessed the requisite merit. In a word, we put to the test in these concerts, what we have repeatedly asserted in these columns, namely: that all art addressing itself to the innate sense of the beautiful which is universal, the masterpieces of musical art, those numbers that have not only science, which speaks to the few, but inspiration, which speaks to all—to all in the same degree, of course, but to all in some degree—would find ready appreciation at the hands of even the humblest lovers of music. The result has demonstrated that we were right. An audience will sit two hours to listen to an oratorio or an opera in which there are two or three pieces which they really like; the rest they may tolerate, but the numbers which the public admit are invariably those which the most competent judges have pronounced the best in the work. Why not select those very numbers for concert performances and leave the rest to those who can understand the minor beauties of the parts which put the general public to sleep? Is it not almost self-evident, that every bona fide musical publisher which it is intended, is an absolute injury to the cause of music? On the contrary, a good and at the same time popular series of concerts is beneficial to the cause of music in many ways. The young students find in it not only instruction but inspiration; parents who have given music no attention think it would be a good idea to give their children musical instruction; amateurs who had neglected their music take it up again, and thus the influence widens and deepens: the music teacher gets more pupils, the music seller sells more music, the dealer in pianos makes sales where he least expected it, and thus not only musical culture is increased, but the music business is improved.

The work which we have begun and propose to continue in St. Louis can be done quite as well elsewhere. That opposition would be met is not to be doubted, but, as it has been practically demonstrated in St. Louis that concerts given on the plan of the Kunkel Popular Concerts can be made a grand success, the cry that they must be a failure could not be sustained as it were here. The pioneer work we did here would inure to the benefit of those who would follow our plan elsewhere. Our next season's work will be easy. Others, in other cities, pointing to our success could begin almost where we will with the first concert of the second series. Why should they not try it? Surely the cause of music is worth the attempt. Every year in the way, they would establish a series of popular concerts, which, if rightly managed, would not only be self-supporting, but would eventually become a source of considerable income to those who would take them in hand. Such concerts would not, of course, enter into competition with, or take the place of, symphonic concerts; on the contrary, though less elaborate, they would meet in the way they would gradually create a body of intelligent listeners to symphonic works, a class who are now a very small minority even in the audiences that ordinarily attend symphonic concerts.

To many, programme music is necessarily of an inferior quality. An immense amount of matter has been written, and it is well known that there is the single fault of being wrong from the start.

Is music in itself good or bad? This is the only point. Whether the programme music or not, it will not on this account, in any the least, be any worse. It is just as in painting, where the subject of a picture, which is that which most interests the mass, is of no interest at all, or at least of very little, to the connoisseur.

Besides, the reproach cast upon music, that it expresses nothing by itself, and without the aid of words, applies with equal justice to painting. A picture representing Adam and Eve would not be intelligible to one who knows neither the Bible, and he would not see in it a naked man and a woman in a garden. And yet the spectator and hearer pretends to be surprised and shocked at the declaration of very little to the pleasure given through the medium of the ears or eyes, the interest and emotions derived from a title or subject. Will he refuse him this pleasure? There is no reason why it should be granted him, none why it should not be granted him. There exists complete liberty in this respect; artists use it, they do well.

It is incontestable that the public taste now prefers paintings with a title, and programme music, and that, in France at least, it has obliged the artists to adopt this course; in Germany, however, in regard to music, it is very different. But this opinion I give without reservation.

Programme music is for the artist only a pretext for entering upon new paths, and new effects demand new means for their expression. This is true for all time, but it is not at all to the taste of musical conductors, who above all things, dislike to change their habits, and to have the balm of their existence ruffled by something new and to which they are not accustomed. I should not be surprised to learn that the opposition to the work of which I speak comes not so much from the public as from the conductors of orchestras who are not at all desirous of coping with the difficulties which arise in which those works abound. Nevertheless I do not affirm that this is so.

The composition of which Liszt has called symphonic poems are twelve in number:

- No. 1. *Ce qu'on entend sur la montagne*, after Victor Hugo.
- No. 2. *Tasso. Lament and Triumph*.
- No. 3. *Les Préludes*, after Lamartine.
- No. 4. *Orphée*.
- No. 5. *Prémilite*.
- No. 6. *Mazeppa*.
- No. 7. *Fest-Klänge*.
- No. 8. *Herold Führe*.
- No. 9. *Hungaria*.
- No. 10. *Hamlet*.
- No. 11. *La Bataille de Hun, after Kaulbach*.
- No. 12. *L'idéal*, after Schiller.

Liszt wrote also the symphonies Dante and Faust, which are symphonies only in name, being really symphonic poems in two and in three parts, and two musical tableaux of much merit, *Le Val de Mphataphis* and *La Procession nocturne*, after fragments of the poem Faust, by Lenau.

We shall not speak of his oratorios and masses, nor of his work on the piano, which is immense, and of which every pianist who writes in regard to that instrument, unconsciously feels the influence; we shall confine ourselves to his symphonic music.

The symphonic poem in the form in which Liszt has given it, is commonly an ensemble of different movements which are united by a single thread spring from a primary idea, forming, as links in a chain, one single piece. The plan of the musical poem thus understood, can be varied in an infinite variety of ways. In order to obtain a united whole and at the same time the greatest possible variety, Liszt takes most frequently a musical phrase, and transforms it by means of the rhythm, so that it takes the most varied forms, and makes it express the most diverse sentiments. This is also the manner of procedure which most habitual was Richard Wagner, and is, I believe, the only thing which is common to the two composers; for in their style and in the manner in which they employ the resources of harmony and instrumentation, they differ as much as can differ two contemporaneous artists, who, after all, are of the same school.

The poem "Tasso" cannot be taken as a type of the kind of composition of which we speak. Its principal theme is the life of the wonderful of Venice sang, not many years ago, and in which they recited the strophes of "Jerusalem Delivered." After an introduction which depicts Tasso's madness, and in which the accents of black despair alternate with those of the demonic sneers, the plaintive melody unites with all the melancholy engendered by the lagoons of Venice where the

author first conceived it; but suddenly transformed, it breaks forth into a short triumphal song; a ray of light appears, which Liszt calls the "angel," who sees his future glory, then his memory awakes again; in a long crescendo, an immense curtain seems to rise, and, at the same time, the music is agitated by brilliant flashing eyes, with regal gait and richly clad, whose smiles even troubled the poet's soul, and who, under the empty robes of the poet, the stanzas of the Ferrara, and the phrase of the lagoons, but brought out in a new form, shows us the poet himself, whose tender and truly forms a most musically picturesque contrast with the feminine coquetry. But the vision again becomes troubled; the poet's reason is again overcome, and he dies in a last convulsion. . . . Then begins the splendid finale. The "lament" is succeeded by the "triumph," the trumpet sounds, the orchestra hastens to applaud the genius had so little known, and the plaintive phrase, transformed into a pean of victory, breaks forth with all the strength which the modern orchestra can throw into it.

Such is, in its main features, the beautiful composition as it was performed with the most triumphant success at the Paderborn concert. It is not probable that the public caught all the different poetic shades of the work, which were not put to them by explanatory notes; but it is arranged so that, in its different parts, each other by oppositions so skilfully managed, the same melodic and harmonic ideas, and a music alone is sufficient to ensure the success of the piece.

The same may also be said of the symphonic poem "Les Préludes," after Lamartine, which on the programmes of the popular concerts is always the first of the series. It is a work of great beauty, the same melodic phrase takes in it at times an amorous turn, then a pastoral, and then one that is warlike; a ternary melody, and then a march, and sides, in the middle of the composition. As a whole it charms the hearers independently of any poetic explanation, and it is not to the poem, but to the musical pleasure is added that of the imagination flowing without hesitation a determined path, and after the music is given, and the words, one might say, so easily done, with the aid of explanatory notes! All the faculties of the mind are put into action, and the same time, and the same see well what this gains, but cannot see what it loses. What it gains is not greater beauty, but it is larger field in which to exert its power, a greater variety of forms, and a larger liberty; and this, it appears to me, is not to be despised.

Besides these poems of vast dimension, Liszt has written some shorter ones, "Orphée" for instance, in which are found some passages whose movement is faster or slower, but none which are like the different well-defined parts found in "Tasso," in "Les Préludes," in *Ce qu'on entend sur la montagne*; and although this last is neither like an overture, nor like a fragment of a symphony, it is nevertheless a "symphonic poem," a composition of a new kind, and in a account of its plan as on account of its character.

It would be difficult to make the public comprehend why this vaporous and delicious composition, which is so rich in artistic resources, and which is improvised it upon an instrument which rendered to him only the multiplied effects of the orchestra, is so much loved. The poet himself, who is altogether mythical, and he has explained it in a preface which accompanies the score. It is upon the first and second violins, and the cello and pure music, and from half to three-fourths of the audience will let themselves be led along without the impressions which it produces. This is a question as yet unknown to the Parisian public; why, Liszt, "Mazeppa" had at first the form of a study for the piano, but a heroic, frightful study, almost unbearable to any one except Liszt himself. When the melody of a symphony is so rich and so enriched it with a marvellous overture. There is not in all music a similar furious race, which carries off the first and second violins, and the cello, as a mountain torrent broken loose carries off the blades of grass it encounters in its course. He cries out, it also who has written the "Tcherkassian march" in which Mazeppa "is proclaimed king."

All that has been possible has been done to introduce German music to the Parisian public, at times even very inopportunist, and the effort was made with works which, though well written, nevertheless

were heavy, antipathetic, and which reflected to some extent the narrow and pedantic spirit of some of the German musicians. We closed our eyes, we wish that only the tenth part as much will be done to introduce the works of Liszt, so lively, so finely colored, so full of meaning, which are popular in Russia, and which will become so popular in France as pains shall be taken to make them known as they deserve to be.

CHARACTERISTICS OF SOUND.

Of all the different musical sounds in nature whatever may be their origin, and by whatever means they may be produced, they may be distinguished from each other by three different qualities.

Firstly, by the greater or less energy by which they are produced, or by their loudness.

Secondly, by their pitch.

Thirdly, by a certain characteristic, by which even an almost unpractised ear easily distinguishes the sound of the violin from that of the flute, that of the piano-forte from that of the human voice, etc., even though these sounds are all of the same loudness and of the same pitch. This characteristic difference is called "timbre."

We ought, then, to examine on what these three different characteristics of sound depend. But before entering into this important matter, it is necessary to explain what is really meant by sound, when its qualities are spoken of. A distinction is generally made in physics between sound and noise. Sound is the result of very regular vibrations which follow a law, complex or simple. Noise is the result of irregular vibrations, which do not follow a law. When the vibrations assume the simplest possible form—viz., that offered by the oscillations of the pendulum—the resulting sound is called simple, or a simple note; if the law be more complex, the sound is called compound, or a compound note. On the contrary, a mixture of sounds collected together under one law, is called a tone, so complicated that the ear neither understands nor feels it. It follows that in most cases it is easy to distinguish a note from the other, but the limit between sound and noise is not always so clearly drawn. That which is a sound to one is a noise to another, and vice versa. A disturbance produced by the movement of the waves of the sea is generally considered to be a noise, but an attentive ear can hear the regularity of the sound of the musical sounds, and finds a musical meaning. Thus the poets speak often, and not without reason, of the harmony of the waves. An orchestra, when the individual instrumentalists are tuning their instruments and preparing to play, produces a noise which may perhaps be considered as the line of demarcation between musical sound and noise. In fact, there really is a considerable amount of music in it, although, perhaps somewhat irregular, and the general impression produced is by no means disagreeable.

A fine or practised ear is able to pick out a determinate note from the midst of a confused noise. Often those who have not the habit are not aware of the presence of a more marked note in the midst of so many others, but by a very little attention it becomes easy to recognize it.

In order to demonstrate this fact, use is made of the following experiment. A number of boards of the same length and breadth, and which differ only in thickness. If one of these boards be allowed to fall on a table, most people would be unable to distinguish any note in the noise of the production. But a very marked note is there. To make it, however, perfectly evident, the eight boards may be allowed to fall one after another, and the sound produced by the produce the musical scale, which will be perceived very distinctly. It follows that in the confused noise of the falling boards, there is a determinate note which at first is not easily perceived, but which is nevertheless sufficiently clear and distinct.

Let us now investigate what may be the causes on which the modification of the loudness of musical sounds depends. The loudness depends, in the first place, on the greater or less energy by which the sound is produced. A vibratory movement which produces a more energetic body, in the sense that each vibrating particle travels a longer space. The law of isochronism of vibrations is not affected by the greater or less independent of the space passed over, within a certain approximation, which is generally considered sufficient. All that is necessary is to pass over by each particle the amplitude of its vibration, therefore we may say that the greater or less

energy by which a sound is produced only influences the amplitude of the vibrations, and not their duration. In other words, the loudness of a sound is represented by the amplitude of the vibrations causing it.

The loudness of a sound depends also on the distance of the body which produces it from the ear. In fact, a sounding body is heard in different degrees of loudness, according as the sound is transmitted by air, some other gas, water, or some solid body. As to the density, it is enough for me to refer to the experiment of a bell under a glass receiver. When the air is completely exhausted, the sound can scarcely be heard, and the sound becomes stronger and stronger as the air is gradually allowed to enter the receiver. The loudness, therefore, also, depends on the distance of the sounding body.

This is a general law of nature, confirmed by numerous experiments and by theory, that all those phenomena, whatever they may be, which have the property of being transmitted equally in all directions must follow the inverse ratio of the square of the distance.

Sound belongs to precisely this class of phenomena—in fact, under like conditions, it is transmitted equally in every direction. It follows that its loudness must vary inversely as the square of the distance; which means that a sound that has a given loudness at a certain distance is found at double the distance to have a loudness four times as great. In other words, its loudness is reduced to one-fourth. At three times the distance the loudness would be one-ninth, and for a distance twenty times greater the loudness would be 1-400 of the original loudness.

The loudness depends, again, on the presence of other bodies, especially of those vibrating together with the principal body. We have already seen that sound is stronger in an inclosed place than in an open one. The reason is, that the vibrations which exist within it are not able to disperse, and therefore comes in greater number to the ear of the observer. This is only a partial case, treating rather of the conservation of existing vibrations than of the creation of new ones.

But experiment shows that whenever a body vibrates, other bodies placed near it are able to enter into a state of vibration on this condition only, that each body shall be capable by themselves of producing the same tone. This, therefore, deserves a moment's consideration, may be demonstrated in many ways.

Take a sonometer on which two equal strings are tuned to give the same note. In order to show whether they are in a state of vibration in any given case or no, place paper riders on the two strings. If one of the two strings be rubbed with the bow so that it may give its fundamental note, all the riders placed on this string will be thrown up into the air. But it will be observed at the same time that the other string, which has never been touched, also exhibits the same phenomenon, although more feebly: its riders will also after a little hesitation be thrown up.

If the riders be replaced on the two strings, and one of the strings be touched at its middle point and rubbed with the bow, a note is set up in the middle of a higher note is produced. The second string begins to vibrate of its own accord in the same way; all the riders are thrown off except one, which remains on the second string. This means that the second string vibrates in the same way as the first.

This may be continued: the first string being again rubbed, it will vibrate as the first, and the second string will show that it immediately begins to vibrate in the same way. The vibrations of the first string are transmitted to the second string, which it rests, and thence to the second string. They are also transmitted from the first to the second string by means of the air, and the vibratory movement is the same in both strings.

But the vibratory movement of the second string no longer takes place, if it is unable by vibrating alone to give that note which the first string gives.

To demonstrate this, let one of the strings be stretched a little more, so that there may be a sensible difference of note between the two strings, for instance a semitone. The first string may then be rubbed bow and to whatever extent you please, but no movement is now observed in the second. But if there is the purely mechanical action of the bow or shock given to the instrument which produced in the previous instance the beautiful phenomenon observed.

The following is another experiment, tending to show the same law: Take a tuning-fork, mounted, as is usual, on a wooden resonator. Rub the stem of the fork with a wet finger. Now take an

organ-pipe, which itself would give the same note. Scarcely is it made to sound near the tuning-fork, without, however, touching it, than the tuning-fork ceases to reproduce the same note. But the phenomenon no longer takes place, when instead of the first pipe one is used which gives a different note.

Two equal tuning-forks exhibit this phenomenon in a very marked manner. Even when placed at a distance of several feet, the sound of one is directly the other sounds. This no longer happens if the tuning-forks do not give the same note. A convincing proof of this may be obtained by taking two different tuning-forks, or even by slightly altering the note of one of the two former tuning-forks by fastening, by means of some wax, small coils to one of its branches. It will not now sound.

The following is a third method of demonstrating the same law. Take a cylindrical glass jar and make a tuning-fork vibrate over it. The sound of the tuning-fork is not in the least reinforced. By pouring water into the jar, however, the volume of the air inclosed in it is gradually diminished. By pouring in more and more, a point is arrived at where the sound is considerably reinforced. If more be poured in the phenomenon ceases. The quantity of water which must be put into the jar in order to obtain the greatest possible reinforcement can thus be determined by a few trials. This point being found, let us next look for the cause of this reinforcement of the sound.

Take the jar and blow gently across the upper edge. The same law is produced by the vibration of the air, like that of an organ-pipe, and this note is exactly that of the tuning-fork. If, on the other hand, the water be poured away, the same notes may be obtained by blowing in the same manner, but they are no longer the same as the note given by the tuning-fork.

The same conclusion is arrived at by means of Savart's bell. A large bell when rubbed by a bow produces a powerful note. A hollow cylinder of wood, with a movable piston, can be adjusted so that it be brought near it. By altering the position of the movable bottom, and thus modifying the internal dimensions of the cylinder the open end of the cylinder toward the bell is brought to a point which the reinforcement of the sound is greatest is easily found. The effect obtained is considerable.

When the sound of the bell is still strong, the reinforcement produced by the cylinder is very sensible. The effect is still more remarkable when the sound of the bell is allowed to become faint; it can scarcely be heard on bringing the cylinder nearer, it becomes very marked.

These experiments demonstrate then, that the reinforcement of a sound only takes place when there are other bodies in the neighborhood of the sounding body themselves capable of giving the same note. This important law of resonance has been applied to many cases. The sounding-board is founded on this law. In fact, tuning-forks give a very feeble sound by themselves. They are therefore often mounted on wooden boxes, where the tuning-fork is attached to the box that supports it by means of the foot.

The box has different dimensions, according to the dimensions of their tuning-forks, and inclose a quantity of air determined for each note. They considerably reinforce the sound of the tuning-fork, provided that their dimensions have been well chosen.

An interesting form of sounding-board, which has frequently been used, is that of the Helmholtz's resonator. These resonators are hollow metallic spheres or even cylinders of different sizes, furnished with two apertures. One, a very small one, only serves to maintain communication between the external air and that in the sphere; the other, smaller, has the form of an annulus, with an elongated neck, and is intended to be inserted in the ear.

For use, it is necessary to have a series of these resonators of different sizes. Each of them, according to the volume of air that it contains, reinforces one single note; the larger ones serve for the low, the smaller for the high notes.

The spherical resonators are really the best and give the most perfect phenomena. Nevertheless, a cylindrical and even conical form is sometimes adopted, because they are more readily held in the hand, and are therefore more convenient to manage.

It is easy to show that these resonators reinforce musical sounds, and each one only one particular sound. The method of tuning-forks is the same, corresponding to those of the resonators, be taken,

the sound of each fork is reinforced by its corresponding resonator. This effect may be still better observed if the post of the tuning-fork be placed into one ear and the other be closed with the hand.

It is to be noticed that no resonator will produce any effect unless it be combined with its corresponding tuning-fork.

Let us suppose that there are a number of notes mixed together, and that then separate them with difficulty. But if an observer wishes to know whether among all these there is some one particular note, he may place the resonator of that note in the resonator and hold it to his ear. If the note in question is there, it will be reinforced, and thus he will easily be able to distinguish it among all the others.

An example of this kind is easily to be found. If a number of suitable tuning-forks be sounded together, a very agreeable harmony will be produced. In which, however, an unpracticed ear would not perhaps be able to distinguish the individual notes composing it. By means of resonators it is quite easy to do so. To take another example the human voice is very rich in notes, and even when merely speaking, we modulate the voice much more than is generally believed. If a resonator be taken and held to the ear while the observer speaks in his natural voice, every now and then he will distinguish a particular note. The note to which it corresponds, which signifies that among the many notes which he uses in speaking there is the particular one to which the resonator corresponds. He could thus with a little patience analyze successively all the notes used by a person while speaking.

The cases of resonators and of the sounding-boards described above must not be confounded with that of the sounding-boards forming part of certain musical instruments. The sonometer, the violin and other stringed instruments, the pianoforte, etc., have sounding-boards intended to reinforce not only one note alone, but all the notes in turn, and thus to produce a uniform effect. There would be a very bad musical instrument in which the different notes had not the same loudness, when the method of producing the sound is the same. The theory of these sounding-boards is much more complicated, and is not easy to follow. I will confine myself to saying, that in order to obtain this effect it is necessary to give the sounding-board a relatively very large, and that it should have a particular shape determined by experience. In this case the sound of the sounding-board is a very low note, and is subject, like a vibrating string, to such laws that it corresponds not only to the lower note, but to many successively higher notes.

If the lowest note be very low, it can reinforce so many notes that their number may be considered infinite.

This takes place especially in the case of plates, membranes, and large vibrating boards, and practice shows that all that is wanted in the way of reinforcing notes can be obtained.

PIETRO BLANKEN.

BOTTESINI.

LONDON. *Truth* says of the phenomenal musician, Bottesini, who has lately been heard in that city: "I remember the sensation produced by his playing at the Crystal Palace, when he appeared in England for the first time. I heard him some thirty years ago. On the field of the great big hall, he stood, tall and stately, with his exquisite, long-fingered hands, like a woman's, and his immovable and Mephistophelian face, always gazing at the audience—came those weird, soft, flute-like notes, which thrilled and astonished those who expected the grunting scrape of the usual base viol. I recollect him one night playing at the Old Swiss Zoological Gardens. It was a lovely summer evening, Julien was there with his enormous white waistcoat, his prodigious gold throat-chain, and his wide, pasty, goose-humoured, sentimental face. His hand had just done the British Army quadrilles, and the great conductor had sank back exhausted, his efforts, when suddenly there was movement in the band, and Signor Bottesini made his way to the front with his colossal fiddle (by the way, it is really a violin, a big violin). He took all in the open, the fortress of Gibraltar was depicted on the mimic lake, and the mighty ships lay ready to be blown to bits on a hour later. The great work began—presently the liquid notes floated on the still evening air—soft and long drawn as a nightingale's, and the hushed crowd stood and listened, and could hardly believe that the sounds they heard came from the big fiddle."

MAKING LOVE IN THE CHOR.

She sat on the steps of the organ-loft,
Just after the second hymn;
And through nave and choir, on the cool gray spire,
The sound rose faint and dim.
As they settled themselves to sing the church below
For the sermon that followed next;
And I seated myself at the side,
As the parson took his text.

I marked the tender flash of her cheek,
And the gleam of her golden hair.
The snowy kerchief round her neck,
And her throat as it gleamed in sight
An exquisite sight.
And I fairly heard the parson's word,
As he preached above the choir.

My soul quite gently round her waist,
Until our fingers met;
And a fluttering blush made the tender flash
Of her cheeks grow deeper yet.
I saw and felt the hair and the hair,
And brown the palm above,
And the brown closed softly over the white,
As the parson spoke of love.

Ah, who is wise when deep blue eyes
Meet his and look coyly down?
Who would but flirt, not care to think
Of any's jealous frown?
'Twas but to bend till I felt her breath
Grow warm on my cheek and hair,
My lips just lightly touched her own,
As the parson said "Amen."

—Puck.

THE PARIS CONSERVATOIRE.

THE foundation of the Conservatoire, the oldest in the world, dates back as far as 1748, when a royal academy of singing and declamation was established by the Baron de Breteuil. The actual name, Conservatoire, was finally given to it after the Revolution of 1830. Its directors have been successively Bernard, Sarrette, Perne, Cherubini, Aubert, and Ambroise Thomas, the present director, tells us that the mission of the Conservatoire is to develop the creative faculty, to form a taste, to resist the caprices of fashion, to combat dangerous bad tendencies, and to engrave on the hearts of young artists the love of truth and beauty. These are the convictions of the seventy professors who are charged with the artistic instruction of the eight hundred pupils who now attend the Paris Conservatoire. The buildings of the Conservatoire form a sombre quadrilateral with little pretensions to architectural beauty, but with a fine old Pompadour. They comprise a theatre decorated in the Pompadour style; a concert hall, which is used for the examinations; a library, which is open to the public, and an instrumental museum founded by Louis Clapisson. The instrumental museum is very interesting. You see there that the violin has remained the same for more than a century. It sometimes happens that the man who first conceived and produced a thing attains therein an excellence which may be rivaled but cannot be surpassed. Caspary de Saio, who made the first real violin, made a model to which, after years of deviation, Stradivari returned, and which the instrument still retains. In this museum are the pianos of Böhm, of Carls, of Clapisson, Meyerbeer, and the modest instrument of Aubert, with ink spots here and there on its keys. You may also find Aubert's finger-ring the *Motte de Portes* with his left hand and writing it with his right.* Here, too, is one of Maguin's violins. The museum is also rich in the history of music and in autographs, and here the curious may contemplate the autograph of Beethoven's *Walden*, and see the flow, fitful or torrent-like of their immortal genius.

Upstairs are the class rooms, opening in long and narrow corridors, and each with its own chapel, dedicated to the worship of art. The general appearance of them is very much the same; and the instrument alone is sufficient. In one room you may see ten pupils to one professor, and in another only three. In the corridors there is a perfect charivari of sound, for each class room there reigns comparative tranquility.

The pupils of the Conservatoire, in the class of composition, compete every year for a grand prize similar to *Prix de Rome* granted by the *Académie des Beaux-Arts*. This prize dispenses the winner from military service and entitles him to a pension of \$300 fr. for five years which he must spend in Italy and Germany. The competition is no small feat. The "loges" in which the competitors are

*[We can picture to ourselves nothing of the kind. Aubert had too much imagination to spell out his ideas on the piano—in fact it is well-known that he was not his way of composing. That, when his ideas were once written down, then upon the piano is doubtless true.—Editor.]

shut up for twenty-five days and twenty-five nights on the side of the building facing the Eglise Saint-Eugene, and the iron-barred windows may be seen from the street. The competitors eat, there, sleep there, and take their exercise there. They must have a piano for company, and what a hard life that of a young composer! How insignificant, how vague, how inaccessible is his ideal! Two of the young composers of the late French school, Victor Massé and Massenet, remained at the Conservatoire ten years before they obtained the *Prix de Rome*.

The pupils of the Conservatoire, men and women, form a race apart from the most varied descent. The men are generally tall, and in the dress that is in the cut of their hair, and they cast languishing glances at the young lady pupils as they go home from the classes. The women are of the French type, whether the mother be Madame Cardinal or the worthy wife of the corner grocer. The men pupils generally smoke Turkish cigarettes, wear gloves and carry elegant canes. The "mothers" form a very important element in any picture in the Conservatoire. All the girls who respect themselves are escorted by their mothers, who sit knitting in the hall while the immortal principles of art are being instilled into the brains of their daughters.

The best time to obtain an insight into the life of the Conservatoire is while the annual public examinations are taking place in the drawing room or concert room. There is no scenery on the circular stage and the actors are not costumed. The gentlemen are dressed simply in evening dress, and the ladies in walking costume. I will not attempt to describe the audience. There are tenors who have set their voices and hope to regain the reputation that they once enjoyed through their children, whom they have brought up according to their own peculiar methods. There are also actresses who are animated by an interest in every thing connected with "the profession," or who are attracted to the sort of life which they lead in the future. There are *concergees overseas*, small shopkeepers and market women, who have brought their families to the Conservatoire, and who intend to bestow on the daughter of their hearts, whose singing has been pronounced by all the members of the quarter to be good. The pupils are always nervous in the extreme, although they know they do not appear before a general jury, but only just to give a taste of their art to them into a fright. Still, however poor the pupil's performance may be, there is always some applause. On the other hand, any student who has vocal success is less heartily applauded, for the simple reason that the mothers and friends of the others are jealous.

As it is, the Conservatoire is a fine institution, but, like most artistic institutions, its means are not equal to its ends. The buildings, although vast in appearance, are small for the number of pupils, and the State grant of 250,000 fr. is insufficient. The hard working professors are poorly paid. Nevertheless, it is a fine thing for art, and a fine thing for France that eight hundred young men and maidens are enabled, thanks to the Conservatoire, to receive a gratuitous musical and dramatic education.

M. D.

THE ALLEGED BEETHOVEN CANTATAS.

THESE disputed posthumous works have been invaded with new theories. The alleged discovery of unknown works of Beethoven in Vienna. The story goes that a Mr. Friedmann, a merchant in the Stadl at Vienna, was searching among the treasures of an antiquarian at Leipzig, and he found at the other end of the street a chorus and orchestra. The one written by Beethoven on the decease of the Emperor Joseph II. in 1790; the other composed by his successor, Leopold II. in 1792. Nobody would have paid much attention to the alleged discovery had not the Frank taken the matter up. The late Johannes Brahms played them over and declared them undoubtedly Beethoven's.

It is precisely these opinions is, however, unwise. More evidence than this is necessary to identify these works with Beethoven. None of the biographers and performers who are to those cantatas, although the American author, Mr. Thayer, makes mention of a missing cantata which he thought to be the work of the late discovered cantatas. The tale is thus told by one of the best read of the English critics: "At this point we break taken the story. On the 17th of day, 1790, the Viennese master, attended by his impressario, the violinist Salomon, arrived at Bonn on the 18th of London. Beethoven, who was twenty years old, had not then finally quitted his birth-

place and the service of the Elector of Cologne. He had, however, made one journey to Vienna, taken a course in Mozart's school, and was personally acquainted with Mozart's illustrious senior and friend. Be this as it may, Haydn and the Elector's young son-in-law met in Bonn. Beethoven, no doubt, forming part of the company which was taken to a feast provided by the distinguished traveler for the occasion. In the month of 1792, Haydn again passed through Bonn, on his way from London homewards, and found Beethoven still in Bonn. He was then twenty years of age, the Elector's hand to play the host. Accordingly they gave a dinner to Beethoven at Godesburg, where, if Beethoven's friend Dr. Wegeler is to be believed, and the young man showed the honored guest a cantata which "gained him the commendation of the celebrated master, and an evening of instruction in his studies." Dr. Wegeler adds that, on account of several difficult passages for the wind instruments, the performers declared themselves unable to play, the cantata was laid aside and not published. This is circumstantial enough; yet Schindler, another friend of the master asserts when referring to Wegeler's statement, that he "never heard Beethoven say a word concerning any such first production, but well I recollect having been told by him that his best essay at composition at that period was a trio for piano, forte, violin, and violoncello. Beethoven's biographer and confidant goes on to add, 'He seemed, in fact, to have totally forgotten the cantata in question.' Neither Wegeler nor Schindler hint at the subject of the work, which is remarkable if it had to do with the death of the Emperor; and Mr. Thayer, despite his recent remarks, is not so far from the mark as to conjecture that this was its theme. The whole matter of the cantatas is, therefore, wrapped in obscurity."

Even if the cantatas really prove to be Beethoven's, the find is likely to be of historical rather than of musical interest. It is probable that Beethoven's early music long before his genius approached its development. Still the news has excited a great interest in the musical world.—*Am. Art Journal*.

TUNES.

IRIDS and beasts can know nothing of thorough-bass, and stones and dolphins are, as a rule, profoundly ignorant of the mysteries of harmony. But a tune, which may perhaps be defined as a melody possessing an especially obvious rhythm, appeals directly to an almost

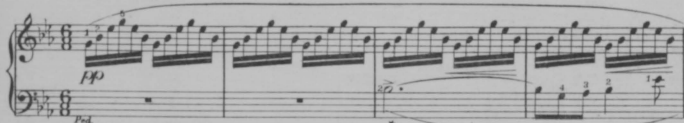
primitive sense, common to nearly all civilized men and possibly to dolphins. The appreciation of music in its higher forms demands the deliberate and careful cultivation of an art. It is not by mere instinct that the full merits of the masterpieces of Beethoven and Mozart are recognized. A man may be possessed of an undoubted "ear" his love of music may be perfectly genuine, and yet none of what is ordinarily accepted as high-class music may be utterly beyond him. He is simply bored by oratorios, symphonies and operas, and he is only fond of the simple and marvelous intricacy of fuge, and the giddy rush of an overture, are to such an one possibly more interesting than the most beautiful of the same. If he is a man of superlative and unnatural honesty, he will admit this. If he is merely possessed of a good ear, he will not say anything about it. He will humbly accept the verdict of the connoisseur, and will go to classical concerts, and will be content to sit in the 36th, in hearing them and beating time more or less incorrectly, with head or hand. Charles Lamb, who by his own confession was "a poor creature of tune," and who had been "furtively practicing 'God Save the Queen' all his life and never arrived within many miles of the music of the world, many of the finest compositions of Mr. Handel," made a practice every afternoon, "as soon as he was up, to sing the tunes of the world over the tunes he loved."—*Cornhill Magazine*.

Fragrant Breezes

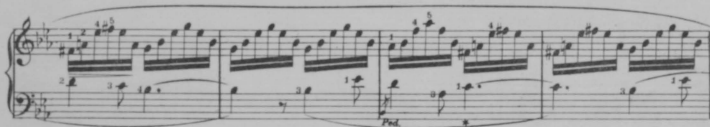
(Jensen)

Julia Rive-King

Allegretto ♩ = 92.



la melodia marcato.



First system of a piano piece. The right hand features a melodic line with eighth-note patterns and slurs, including fingerings 1, 2, 3, 4, 5, 6, 7, 8. The left hand provides harmonic support with chords and single notes. Pedal markings (Ped.) and asterisks (*) are present below the staff.

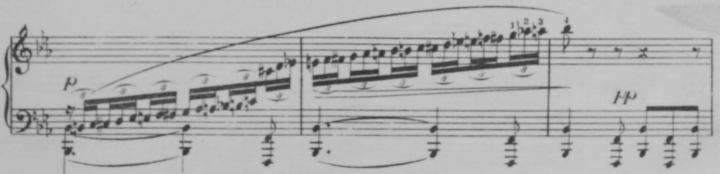
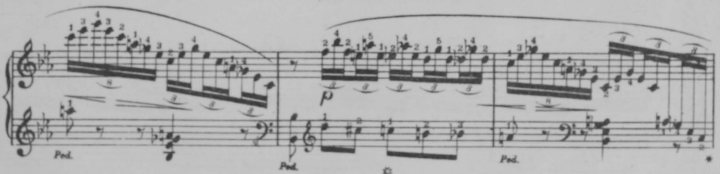
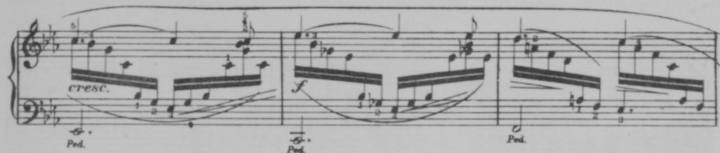
Second system of the piano piece. The right hand continues the melodic development with slurs and fingerings. The left hand has a more active role with eighth-note patterns. Pedal markings (Ped.) and an asterisk (*) are present.

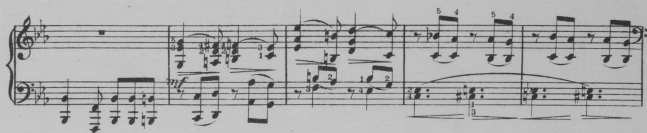
dolce. espressivo cantando.

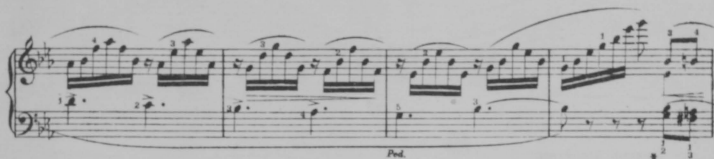
Third system, marked *dolce. espressivo cantando.* The right hand features a flowing, cantabile melody with slurs and fingerings. The left hand has a steady accompaniment. Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of the piano piece. The right hand continues the cantabile melody with slurs and fingerings. The left hand accompaniment remains consistent. Pedal markings (Ped.) and asterisks (*) are present.

Fifth system of the piano piece. The right hand continues the cantabile melody with slurs and fingerings. The left hand accompaniment remains consistent. Pedal markings (Ped.) and asterisks (*) are present.







ossia.



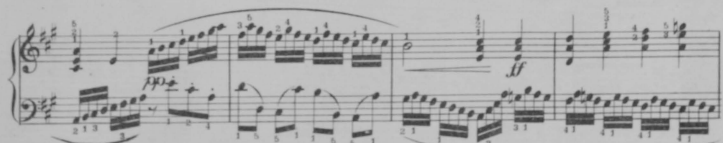
GAVOTTE.

Antoine de Kontski Op.311.

♩ — 104.

Allegro Moderato.

[illegible]



p legato.

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rallant.

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Ped.

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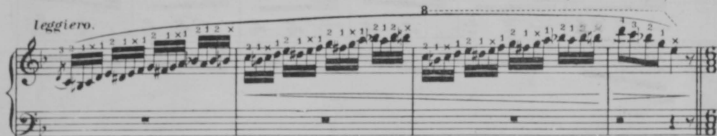
ff

Ped.

Ped.

LAUTERBACH.

Albert Lutz.

Introduction. Moderato $\text{♩} = 120$.*leggiere.**Giocoso.*

Allegretto.

mf

Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱

Ped. ✱ Ped. ✱ Ped. ✱

Var. I.

8.

Brilliant.

Ped. ✱ Ped. ✱ Ped. ✱

8

Ped. Ped. Ped.

Vir. II. 8

Ped. Ped. Ped.

8

Ped. Ped. Ped.

Vir. III. *Con espressione, meno mosso.*

8

Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped.

8--
Tempo I.
Viol. VIII.
leggiero.

Ped. Ped. Ped. Ped. Ped. Ped.

8--

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ten.

or thus.

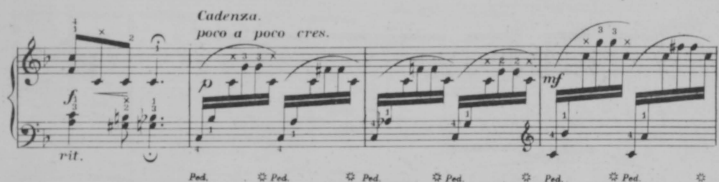
Ped. Ped.

or thus.

or thus.

molto cres.

Ped. Ped. Ped. Ped. Ped. Ped.



Var. V. *P*

f marcato il Basso.

or thus.

Var. VI. *Leggiero.*

mf

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. *

*Finale.
Grandioso.*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes complex chordal textures and melodic lines. Dynamics include *ff* (fortissimo). Pedal points are indicated with "Ped." and a circled cross symbol. Fingering numbers (1-4) and breath marks (x) are present.

Second system of musical notation, continuing the grand staff with similar complex textures. Dynamics include *ff* and *f* (forte). Pedal points are indicated with "Ped." and a circled cross symbol. Fingering numbers and breath marks are present. The system ends with a "C.F.E.S." marking.

Third system of musical notation, starting with a measure number "8" above the staff. It features a grand staff with complex textures. Dynamics include *f* and *ff*. Pedal points are indicated with a circled cross symbol.

Fourth system of musical notation, continuing the grand staff. It features complex textures and dynamics including *ff* and *f*. Pedal points are indicated with a circled cross symbol. The system concludes with a double bar line and a final chord marked with a circled cross and a cross symbol.

CHARMING WALTZ.

(Waldteufel)

Carl Sidus Op. 77.

Tempo di Valse $\text{♩} = 80$. Secondo.

The musical score is written for piano and consists of five systems. The first system begins with the tempo marking 'Tempo di Valse' and a tempo of 80 beats per minute. The second system includes a 'Secondo' marking. The score features various musical notations including chords, arpeggios, and dynamic markings such as p, f, and sf. The piece concludes with a double bar line and repeat signs.

CHARMING WALTZ.

(Waldteufel)

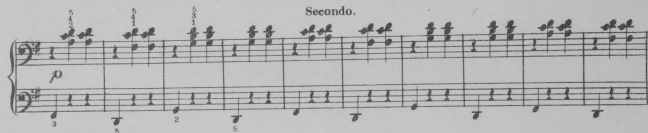
Carl Sidus Op. 77.

Tempo di Valse ♩=80.

Primo.

The musical score is written for piano in 3/4 time, with a tempo of 80 beats per minute. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and fingerings (numbers 1-5). Dynamics include piano (p), mezzo-forte (mf), and fortissimo (ff). The piece features two first and second endings, marked with '1.' and '2.' above the staff. The first ending leads back to an earlier section, while the second ending concludes the piece. The score is marked 'Primo.' at the beginning, indicating the first version of the piece.

Secondo.



Cantabile.



Cantabile.



Glorioso.



Primo.

cres.

cres.

Giacoso.

cen

do.

mf

cres.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of eight systems of staves, each with a treble and bass clef. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Dynamic markings include *cres.* (crescendo), *mf* (mezzo-forte), and *Giacoso.* (Giacoso). There are also markings for *cen* and *do.* The piece is marked *Primo.* at the beginning. The notation includes many slurs, ties, and complex rhythmic patterns, suggesting a technically demanding work. The page number 293 is in the top right corner.

Secondo.

The musical score is written for piano and consists of seven systems of staves. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various chords, primarily triads and dyads, with some arpeggiated figures. Dynamic markings include *cres*, *ren*, *do.*, *mf*, *f*, and *p*. The score concludes with a double bar line.

The Rainy Day.

DER REGENTAG.

Words by Henry W. Longfellow.

Music by Charles Kunkel.

Moderato ♩ = 60.

1. Kalt ist der Tag und öd und traurig; Es giesst und der

1. The day is cold and dark and dreary; It rains and the

1. Wind, er heu-let schaurig; Die Re-be hängt an der grau-en Wand; Doch sie

1. wind is nev-er wea-ry; The vine still clings to the mould-ring wall, But at

1. *bie - tet wohl dem Sturm nicht stand! Ach, der Tag ist wüst' und ö - de Ach der*

1. ev - ry gust the dead leaves fall, And the day is dark and drea - ry And the

1. *Tag ist wüst' und ö - de, ö - de, ö - de.*

1. day is dark and drea - ry, drea - ry, drea - ry.

3. *Halt aus, mein Herz hör' auf zu klagen, Die Sonne scheint nach Re - gen. ta - gen. Dein*

2. *Kalt ist mein Herz, und öd' und traurig; Es giesst, und der Wind er heulet schaurig; Mein*

2. My life is cold, and dark and drea - ry; It rains and the wind is nev - er wea - ry; My
3. Be still, sad heart! and cease re - pin - ing; Behind the clouds is the sun still shin - ing, Thy

3. Seh - nen ist al - ler Men - schen Loos Denn kein Le - ben schmerz los
 2. Seh - nen hängt wohl an ros - ger Zeit; Doch der Ju - gend Lust nicht

2. thoughts still cling to the mould - ring Past, But the hopes of youth fall
 3. fate is the com - mon fate of all, In - to each life some

Ped. *

je ver - floss! Je - der Tag ist nicht so ö - de. Je - der Tag ist nicht so
 mehr erfreut; Ach, der Tag ist wüst und ö - de. Ach, der Tag ist wüst und

thick in the blast, And the day is dark and drea - ry. And the day is dark and
 rain must fall, Some days must be dark and drea - ry. Some days must be dark and

3. ö - de, ö - de, ö - de.

2. ö - de, ö - de, ö - de.

2. drea - ry drea - ry drea - ry
 3. drea - ry drea - ry drea - ry

LOUIS BRASSIN.

LOUIS BRASSIN, known in the world of music as a distinguished pianist, died suddenly, on the 18th of May, in St. Petersburg. He was called away in the full prime of his powers. He had promised his co-operation in the Jubilee Festival of the General Music Association of Germany, which has just ended at Weimar, and also in the Seventh Silesian Musical Festival, which will be held in Breslau in 1885. The organizers being at the last moment compelled to look for a substitute.

Louis Brassin is a musical family. His father was, in his day, a well-known Belgian barytone; his second brother, Leopold, became Dutch pianist at Colmar, and then pianist at the Conservatory of Music, Berne; while his youngest brother, Gerard, has made a name as a violin virtuoso. Louis was born on the 24th of June, 1860, at Aisch-Chapelle, and entered the Leipzig Conservatory, where, principally under the direction of Ignaz Moscheles, he grew to be an eminent pianist. He gained his great reputation chiefly by the concert-tour in which, under the guidance of the *improvisatore*, Ullmann, he accompanied Carlotta Patti, and the violinist, de Münch—now her husband—in various countries.

Having, however, but little liking for this unsteady kind of life, he embraced an opportunity which presented itself and accepted the post of piano-forte teacher in Stern's Conservatory, Berlin. But this not being what he expected, he threw it up at the expiration of a year. He then went to live at a little place on the Rhine, and not being offered another public post for several years, used to pay occasional visits to Paris, as well as to the large towns of Belgium and the Netherlands, where his talent as a virtuoso found general recognition. After the lapse of three years he accepted the appointment of professor of the piano-forte in the Conservatory, Brussels. He there found a sphere of action thoroughly consonant with his inclinations, and for ten years devoted all his energies to the duties of his post, forming a number of excellent pupils, who take a justifiable pride in having studied under him. In 1879 Brassin was invited to fill a similar post at St. Petersburg, and, as there his sphere of action promised to be much larger, he accepted the offer, and was placed from that time on a position in the Russian capital. Only last year he married a lady belonging to a noble Russian family, and now death has overtaken him in the midst of his vigorous labors, and on the threshold of a bright future.

As a composer for his instrument, Brassin published only a little, but all that little was excellent. His *Etudes* and his *Paraphrases* of pieces from Wagner's musical dramas are well known. As a virtuoso, Brassin was one of the few capable of playing in every style, from Bach and Beethoven to Chopin and Liszt, and we may truly say that in him we have lost another eminent artist.

MENDELSSOHN AND THE CRITICS.

It must already have been observed, says Joseph Bennett, that Mendelssohn's attitude towards musical critics, was not precisely that of a man who would not be made could hardly have taken up such a position, and it is clear that, while abstaining from positive comment, he found no pleasure in now and then sending an arrow obliquely in the direction of the critical camp. Writing to David from Berlin, in 1843, he said, "I am not a *Antigone*," the master said, "If it were not so difficult here to come to any kind of judgment about a work! There are, for the most part, only names flatterers, or equally shameless critics to be met with, and there is nothing to be done with either but to run the first dead bolt on the subject of all pleasure. As yet I have had only to do with admiration, but after the performance the learned will, no doubt, come forward and reveal to me how I must and should have composed, had I been a Berliner." It was, perhaps, hardly fair to assume the intended commitment of an offense, but the not yet guilty with a sneer, but this aptly illustrates the general tone of the writer towards those who were professionally bound to treat him as a subject for discussion. Mendelssohn had, however, more good sense than to enter into any newspaper controversy, and he even declined often to be part of others, to take up the cudgels on his behalf. One such offer was made with reference to "Antigone," by Professor Delu, of Berlin, and Mendelssohn thus replied: "Although I entirely agree with you, that my choruses to 'Antigone' will furnish an opportunity

for a number of unfair and malignant attacks, still I cannot meet these unpleasant probabilities by the means which you are so good as to propose to me. I have always made it an inviolable rule never to write myself in newspapers on any subject connected with music, nor either directly or indirectly to prompt any article to be written on my own compositions; and although I am well aware how often this must be both a temporary and sensible disadvantage, still I cannot deviate from a resolution which I have strictly followed under all circumstances. Mendelssohn's proud abstention from any interference with the natural course of his music after it had been offered to the world, did not stop at a refusal to sanction newspaper advocacy. He declined to follow what seems then to have been the fashion in France, and reconcile the leading performers by means of presents. His "Antigone" was brought out by Julius Stern at the Odéon in 1841, and we gather that Stern suggested a substantial and personal compliment to the principal artists engaged. In answer Mendelssohn said: "This would be contrary to the fixed principles which I adopted at the beginning of my musical career—never in any way to mix up my personal position with my musical one, never to improve the latter by the influence of the former, nor in any manner to bribe public or private opinion with regard to me, or even to attempt to strengthen it. Precisely owing to the heartfelt gratitude I entertain towards all those who interest themselves in my music, it would be impossible for me to follow the fashion of giving presents, without embittering for the future the gratitude and joy emanating from it. And although this fashion may have been introduced by the greatest authorities, I must always remain true to myself and to what I deem to be right, and I fear for me so; so you must excuse me for not complying with this practice. I trust that you will not be angry with me, but rather defend me from the reproach who may attack me on this point. You will acknowledge that every man must fix certain rules by which he is to live and act, and these rules must be so constructed as to be inviolable. It is worthy of observation that nearly all the great composers have acted with regard to their works in the spirit of Mendelssohn, and that it was reserved for Richard Wagner to show how a man cannot only create musical works, but act as leader of a pen and ink crusade on their behalf. The advantage of this innovation is not yet sufficiently obvious to warrant anybody in seeking to establish it as a custom.

MUSIC.

"ASKIND would music would be chawin' each other up in half a day. MUSIC AN' DE STONE WALL DAT SUBERBUDS MERCY, GRACE, CHARITY AN' HUMANITY. Only las' week I war writtin' down my observations for the las' forty seven years, an' I will give dem to de public as follows: "De soun' of a Hoss-Endole brings up old recollections an' starts the treat of regret. If played long 'nuff and the wind an' in de direction, it will cause de listener to shell out a subscription of \$3 to 'de a new old Baptist Church. Try it once, and be convinced."

"De soun' of a HARP hits a man below de belt. He begins to tink of all the mean things he ever did, an' to wish he hadn't, an' at de end of fifteen minits, he am all ready to step ober, an' pay his neighbor a dollar to piece for de hens heshot in his garden las' spring."

"De soun' of de FIDDLER grabs on seben different 'art styles, an' de listener is a new man knowin' flat that he will esteem it a privilege to len' you ten dollars."

"De PRAXES music sometimes hits and sometimes misses."

"De GOTTAR allus brings sadness an' a resolushun to broger de heart of de listinary to quit runnin' out nights, an' playin' polky."

"De MELODION used to produce a desire on de part ob de listener, once, to be hung up under a tree, but I h'ar they have improved it so dat a pusion had as lief to be buried under a bass-wood."

"De OZZAN fills de heart of de listener ob heroic chord. If you an layin' for a man doan' tackle him just yer he has been takin' in de notes ob de organ."

"If you want my dog, my hoss—my house an' lot, play me de banjo an' keep time wid yer foot. I spect de music an' de organ am sweet an' soft an' dreamy; but if dey want to keep us cuffed folks satisfied up dar I lrrruu no raxio an' de music use up an' de organ stop de procession. Let us now attack de bizness of de meetin'."

—Brother Gardner, in *Detroit Free Press*.

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SONGS OF THE OLDEN TIME.



THE music of the past was all feeling and sympathy, with little that appealed to the intellect, and nothing that that appealed to a refined taste. But we have seen a whole congregation in tears as they sang that fine old hymn, "Take the turning land." Who ever saw a tear start at the bidding of a choir? It was not the pathos of the poetry alone that stirred feeling so deeply. There were tears in the melody, sympathy in every note, though there were graceful harmonies nowhere. Another grand old hymn, that seems to be relegated to the limbo of old fashions, is "Am I a Soldier of the Cross?" We believe it occasionally forces its way up through the crust of culture, at least in the ordinary "mission" congregations, but do choirs ever sing it? It is a magnificent melody, equal to Luther's *Ein feste Burg*, and is very expressive of Christian resolution. Nothing more admirably adapted to the force and volume and enthusiasm of congregational singing lies within our knowledge. Probably that is the reason choirs don't sing it. It wants the crash and roar of a thousand voices to give full expression to the force in it, and then the mass can hear it unmoved as a pitiable animal indeed.

The Methodists used to have, forty years ago, an air that they probably sang to a choir, was one hymn, but to what words it was fitted every line was followed by a refrain, "Glory hallelujah," the last one of a stanza closing with "Oh Zion, hallelujah." It was a very simple tune, hardly reaching beyond a single octave, simpler even than the old hymn tune now called "John Brown's body," but it had that subtle untraceable power of expression that made it fit the feelings of an excited congregation, and an open-mouthed volume of tone that made it a perfect storm of melody. It is gone now, though, but we doubt much if anything so good has come in its place. A very fine sacred song, which we have never, never heard from a choir, has a chorus. "We'll work till Jesus calls, and then be welcome home." The air is fine, and finely adapted to congregational singing, the only singing that has any pretension to a place in genuine worship. A large choir could give it some of its proper effect, but it needs a large full, or a woods full of worshippers to make to ring out all the force that lies latent in it.

One of the most plaintive of the old-time hymns began, or at least one of its "choruses." But it is like an ever-ringing tale, bears all its sons away," and it was sung to that most lachrymose of all airs "Dunlap's Creek." It is a doleful thing, but it had melody, character, and meaning, something that can't be said of much of our cultured sacred music, which has no more character than a national Congressman, and no more flavor than a popular choir. A song frequently employed in a hortatory fashion, as its language intends it to be, when converts were invited to "come out from the world," began "Come, humble sinner, in whose breast a mild adaptation of an old Irish air called the "Peeler and the Goat," but the adaptation suited the song, and the song suited the occasion on which it was used, and we have had no choir singing anything as apt or effective. A beautiful melody was usually always, so we remember, sung to a song in which occurred this stanza:

"Oh, that I could with haggard John,
Beside my warrior lead upon
The best I've ever known.
From men and fear and sorrow free,
Give us, Oh Lord! to find in thee
No recreating rest."

There is nothing finer in either music or sentiment in all our latter day "choiring." But it is utterly gone. We can't take space to notice all the fine old sacred songs and melodies that have passed away with the progress of community from the woods simplicity to metropolitan dilettantism, and we must aside to one, which it seems is a positive loss to the cause of religion, because it is a loss of an instrumentally hard to replace. "How firm a foundation, ye saints of the Lord," is the first line of as grand a song as can be found in all hymnology. It is a jubilant expression of Christian faith, the song of a full soul pouring out its trusts for the encouragement of weaker or emptier souls. And the melody has a movement as majestic as "Old Hundred," and more vivacious. It is a song that would allow it to lapse into the Christian feeling should allow it to lapse into the Christian feeling so well adapted to in spirit and elevation. It is never heard a choir sing it. In fact, it is not a choir song at all. Still, they rarely sing anything half as good, even for their service.—E. F.

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Yet, should occasion arise when work is a real necessity, the first thought is music teaching. Why do not these ladies learn dress-making, or become sales-women or clerks? Why music teaching, unless it be because it is less easily judged, than any branch of labor, and because music teaching is "so gentle, you know?" Even a crowd of inexperienced teachers impose upon the public. I met one of these teachers last summer. She came up from the depths of the country to get a few new ideas from St. Louis.

I invited her to my home, and in showing her my treasures I came across my school prices and certificates.

"Why," said she, after examining them with much interest, "you did not then study for a music teacher?"

"Certainly," I answered.

"But why did you study such subjects as Science, Latin, Higher Mathematics, if you were to teach nothing but music?"

My answer opened up for her a new field of thought. In order to become a good teacher of any given subject, there are three distinct aims to be attained. One must first be an educated person; secondly, one must know *how* to teach; thirdly, one must teach *one thing well*.

It is true that I went through the usual course at college, in order to fit myself for any position in life; but my training as a music teacher demanded also a study of modern languages, Harmony and musical composition besides a survey of the immense field of musical literature. Then I had to learn *how* to teach, for you well know, Mr. Editor, if we teachers wish to show good results we must find out the best means of imparting our knowledge, and also study the dispositions and capacities of our pupils. Yet how many of these self-styled music teachers think about these points?

Unprepared in every way, but, finding it an absolute necessity to do something, Miss A. B. starts out to look for pupils.

Ask her the simplest questions relating to the laws which govern musical composition, ask her to transcribe an easy piece, to put a bass to the simplest melody. She can do none of these things; but she can play "Silvery Waves" and "Warblings at Eve," with a liberal use of what she calls the "loud-pedal."

Mrs. X. exploits her because she is so sorry for her. Such a "come down" poor thing, and she is quite good enough to teach Mamie the rudiments.

But that any teacher as well as any piano, will do for a beginner is unfortunately one too well rooted, and will take a long time to eradicate. Meanwhile I suppose the world will go on as usual. The bad, specious teachers will continue to outnumber the good, earnest ones, and it will be a reproach to us to hear it said, "My daughter must now have a master she is too far advanced for a lady teacher."

Apologizing for trespassing on your valuable space, I am, dear Mr. Editor,

Respectfully yours,

A LADY MUSIC TEACHER.

St. Louis, June 28, 1884.

ENGLISH SONG-WRITING.

WITHOUT going so far as to say that no man is a poet who cannot write a good song, it may certainly be said that no man can write a good song who is not a good poet. Hence, and melody—the two requisites of a song which can never be dispensed with—can rarely be compassed, it seems, by one and the same individual. In both these qualities the Elizabethan poets stand pre-eminent, though even with them the melody is not so singular as it might be made. Among the more prominent poets of our time, Mr. Browning, though he has heartiness in plenty, betrays a love of consonantal effects such as would always prevent him from writing a clear song. Here, indeed, is the crowning difficulty of song-writing. An extreme simplicity of structure and of diction must be accompanied by an instinctive apprehension of the melodic capabilities of verbal sounds and of what Samuel Lover, the Irish song-writer, called "singin'" words, which are rare in this country, and which seems to belong to the Celtic rather than to the Saxon ear. "The song-writer," says Lover, "must frame his song of open vowels, with as few guttural, or hissing sounds as possible, and he must be content sometimes to sacrifice grandeur and vigor to the necessity of selecting singing words and not reading words."—The Athenaeum.



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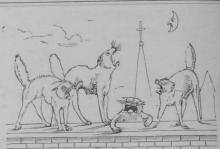
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One goose may be told from another by the difference of a pinion.

Confectioners are the only class of men who charge pretty girls for taffy.

Too "gy" to be caught—The ball that is knocked over the right field fence.

Women's hearts and violins are very much alike. It takes a beat to play on either of them.
Some persons will persist in abbreviating a son of temperance and making a s. o. t. of him.

Waiting for a raise—The young lady who hangs on to a strap in a horse car.

Dr. Mary Walker says she will wear trousers or nothing. We guess it is better as she. She may keep them on.

After hearing a happy note, a Boston critic (not Elmer) exclaimed: "Really, I did not know that so much music could be gotten out of a griddle!"

"You bachelor ought to be taxed," said a lady to a resolute evader of the matrimonial noose. "I agree with you, madam, was the reply; 'bachelorism is a great luxury'."

A consanguineous note: "What shall I get for mother?" "There is nothing that gives a moth or a lady greater pleasure than a scold's sack. Suppose you try it."

A set went to a theatre where Mrs. Blank was advertised to appear in two pieces. After the play he demanded the return of his money, for the lady had appeared while in both performances.

A composer with a great prophetic soul, while putting into type a wedding notice instead of "The high contracting parties," made it read, "The high contradicting parties."—*Old City Herald.*

Some one who has no fear of the future says: "Girls are a contraction of guerrilla because they lie in wait, set snares, capture and slay or subject to bondage all who come in their vicinity."

"There," said Jones, as he wrathfully pushed away a piquant pie which his landlady had just served him, piping hot from the oven: "There! there that stuff ain't fit for no dog to eat, and I'm damned if I'm going to eat it!"

A lawyer at the Chicago bar was recently held for contempt of court for simply making a motion before the judge. Perhaps we may as well note that the motion looked towards throwing an inkstand at the justice's head.

The doctor's daughter—"I declare, you're a dreadful fop!" Mrs. McCluskey. "I do believe you think nobody will be saved but you and your minister!" "Old lady," availed my dear, ah! whiles I lose my doubts about the minister!"

A young lady who had ordered home a pair of unusually high-heeled boots was flushed by the announcement of a letter from her suitor, the door-bell: "If you please, miss, there's a man in the hall below wid a pair of shulls for ye."

"You're naturally thick as turtle in a tank would be an ineffective pet; but when the reptile's owner begins tosing, and the reptile fresh from snarveling the door-bell: "If you please, miss, there's a man in the hall below wid a pair of shulls for ye."

"I look here. This piece of meat don't suit me. It's from the back of the animal's neck," said an Anilin man in a German butcher. "Mine friend, all do best vat I sell to each of do! stock. There was nothing but horns in front of do neck."—*Trans Sittings.*"Look here, waiter," called a feeder at a city restaurant. "Look at the hair I found in this turtle soup."—Yes, I see you have heard of the famous race between the turtle and the hare. "Yes. What of it?" "Why, in this case the hair and the turtle come in even."—*Fort Wayne Hoosier.*

"What?" asked a Sunday school teacher, is the "invisible power that prevents the wicked man from sleeping and causes him to toss about his pillow, and that should he do to enjoy that peace that passeth understanding?" "Saw up the hole in the mosquito bar," was the prompt answer from the boy at the foot of the class.

An old Scotch lady, who had no relish for modern church music, was expressing her dislike for the singing of an anthem in her own church one day, when a neighbor said, "Why that's a very old anthem. David sang that anthem to Saul." To this the old lady replied, "Well, wad I use for the first time understand why Saul threw his javelin at David when the lad sang to him."

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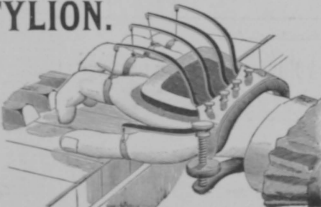
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One day the poor Whitmer was exchanging reminiscences with Miss Abigail Dodge (last Hamilton), when he told the following story of an old friend, who was very much annoyed one afternoon by some boys following out of it, I think it was to him, "Go to bed, you scoundrel! Lie up and you'll see it yet!" The friend noticed another boy coming down the street, and said, "They, in those pants?" "You bet!" "Then I'll hand him a quarter on those boys two shillings' worth."

"Mr. DUPRE," said the little ten-year-old, after the big sister's motto had rung his ears, "won't you let pa hit your back just for fun?"

"Why, certainly, my little man; but why do you ask such a question?"

"Cause he said this morning that he could hit your back any time and knock a quart of whiskey out of it, I think it would be so funny to see anything knocked out of a man's back, don't you?"

Dupre didn't stop to reply.—*Atlantic Constitution.*

At a meeting of some colored brethren, it was decided to make a collection. The minister considered it was the contribution box himself, and in order to encourage the others, he put in a ten-cent piece. After the collection, during which every hand had been in the box, the preacher approached the altar, turned the box upside down, and not even his own contribution dropped out. He opened his lips with astonishment, and exclaimed, "I've been told do ten cents I started with! Then there was contribution on the faces of his congregation. It was evidently a hopeless case and was summed up by one brother, who rose in his place and said solemnly, "Dear peers to be a great moral lesson round heath somewhere."

GENERAL Washington, being a Mason, was frequently detained at the lodge until very late. One night he went home, hung his boots over a chair, and laid his trousers under the bed, and as he crept quietly into bed his affectionate wife remarked,

"George you have been drinking."

"You're mistaken, Martha," replied the general. "You're mistaken."

"But I smell it," insisted Mrs. Washington.

"Deed, my shrewd, you're mistaken. What you smell is my rum the harder put on my hat."

Mrs. Washington, satisfied with this explanation, turned over to meet to sleep, and the general, putting his finger on the side of his nose, whispered to himself,

"Lik old day when the Farmer of high Country gets his Washington's shrewd."

At the beginning of a school term all pupils in the public schools are required to give their father's full name. Frequently the teacher has been told that a boy is the son of a man, and it is not an unusual thing to become involved in a dispute something like the one which took place recently of the city schools at the opening of this term.

The teacher asked Michael Murphy what his father's name was, and Michael said:

"Mr. Murphy."

"What is his first name?"

"He never had but one name."

"Well, what would you call him if you wanted a new rock, home?"

"I don't want one."

"When you speak to him what do you say?"

"Oh, I can't remember all I say when I speak to him."

"But, supposing he was out chopping wood and you went to the door and called to him, what would you say?"

"He never cuts up wood, but if I should call him I would call him 'dad.'"

"Oh, dear! I wish I could make you understand what I mean. Now, can you tell me what your mother calls him?"

"Yes," she calls him old red head."—*Syracuse Herald.*

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We take pleasure in calling attention to the summer session of the Beethoven Conservatory, the most complete school of music in St. Louis. Mr. Waldauer, its proprietor and manager, is a pupil of Molique and the peer of the best teachers of the violin—his long experience both as teacher and conductor uniting with natural talent systematically cultivated to make him a leader in that branch. He gives his personal attention to the violin classes and we can unhesitatingly recommend those who would become skilled violinists to put themselves under his instruction. The Epstein Brothers, Miss Strong and the other members of the Conservatory of instruction stand deservedly high. Anyone wishing to take musical instruction during the summer months will do well to patronize the Beethoven Conservatory rather than waste time and labor at so-called "musical normals" and "institutes."

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MAJOR AND MINOR.

SAKNEY, Moody's musical associate, has lost his voice and abandoned "twelve" work, at least for the present.

We hear that **Conover Bros.** are engaged upon a new scale Upright, to contain a new principle. The instrument will be ready for the market by the first of August.

HENRY C. WORE, the author of "Marching Through Georgia" and other well known war songs, has joined the great army of the silent dead. May he not rest lightly upon his patriotic breast!

DR. PRIMO advertises in the *Chicago Indicator*: "Hoarseness or loss of voice quickly restored. We did not know that hoarseness and loss of voice were so desirable in Chicago. From the advertising columns of our friend by the Lake are getting comical."

THE ST. LOUIS SPECTATOR has been so successful (?) that Mr. Heavis, the editor, is doing all he can to arrange for its removal to New York. Of course, New York is very anxious to secure the presence of a genuine St. Louis paper. We hope the transfer may be perfected.

The increased demand for the *Bauer pianos*, doubtless caused in part by the new patented spring rest, which was fully described in our last issue, has caused the establishment of an agency in St. Louis. Mr. Wm. Oscar Brackman is the lucky individual who has secured it and we trust he will do the *Bauer* full justice.

J. TRAVIS QUINN, the well known journalist, has left the *Chicago Herald* to go to New York as managing editor of *Penn's Weekly*. Under his management we expect to see his paper much improved, not only in ability, but also and especially in straightforwardness and reliability. Our best wishes accompany Mr. Quinn in his new venture.

SOME of the composers die early, and the world would not suffer much if several others followed that example. But as a rule they are tough fellows and do not go off in a hurry. Meyerhold lived to be 74, Götter 72, Fiedler 70, Lessner 74, Passell 74, Handel 74, Salieri 75, Rossini 76, Spontini 77, Haydn 78, Rameau 78, Chopin 80, Camille 80, Schumann 81, Albin 81, Goupe 82, Pergolesi died at the age of 35, and Mozart 35.

HON. JAMES G. BLAINE, Republican candidate for the Presidency, is one of the many celebrities of national fame, says the *Amoskept Art Journal*, who have chosen *Knahe pianos*. The Plumed Knight selected a *Cabinet Grand rosewood Upright*. President Arthur purchased a *Knahe Grand* for the White House not long since. The *Knahe pianos* should thus play an important part in bestowing harmony among the factions of the grand old party.

M. COSSON advises the placing in the mouth of a piece of box, about two or three grains; it produces an abundant salivation, and the voice becomes clear. He also recommends the use of a couple of grains of potassium nitrate in a glass of sugar and water, or an infusion of forty-six grains of Almond sugar, and—shortly before the voice—a gargle with six or seven ounces of a decoction of barley, one or two drachms of alum, and two drachms of honey of roses.—*Medical Record*.

AMMONIA is known by the application of a singular and recently invented instrument by the well-known African misleider, Dr. Robert Moffat. By using this the human lungs inhale a chemical prepared in Africa. In its effect it is said to be as beneficial as the air of Southern Italy. Dr. Moffat states that this effect is due to the ammonia which is one of the components of air and which is very necessary to the lungs of a singer. The inventor claims that he, after fourteen days' use of his instrument, became possessed of a beautiful and strong tone, in place of the weak, rough and but little developed voice he had before the use of the instrument.

If this be true, we shall have no lack of Campanelli, Mierwinski, etc.

THE CHEVRIER Wartage, the husband of Minnie Hanck, says the *Arkoeck*, engaged the services of certain artists to render their aid at her concerts. He made an appointment to meet them in New York on "certain day, in order to pay the amount due them. But instead of doing so, embarked with his wife on a trans-Atlantic steamer. The aggrieved artists applied to the law for assistance as soon as they discovered the omission of affairs, obtained an attachment and were armed with this document, went on board. The Chevalier and his wife locked themselves in a stateroom, and would not permit the necessary search for their baggage, they succeeded in leaving these shores unmolested. As the Chevalier asserts that their tour just concluded, resulted in a profit of \$80,000, this deliberately concealed plan to evade payment of the modest claims of the artists engaged, is the more reprehensible.

Exaggerated playing is now almost entirely at a discount, whether this is the result of a decline in musical productive power, or whether it is owing to the modern view of the object and scope of music, which assumes the necessity of a poetic basis or *raison d'être* for a composition, and therefore almost precludes the idea of music produced off-hand, and in order. The feeling of Mendelssohn on this point is now more than once expressed in his letters, when he complains, for example, of people insisting on his extemporizing after supper. When he says he has "nothing to say, but he is too tired and cold now." But if the stricter forms of composition are out of vogue, and have been so long, it is not because of musical, and if the science displayed by Mozart in his extemporaneous figures and fantasias might, he now there is a less important musical element than it was, this fact does not in the least detract from the intellectual brilliancy of his achievements.

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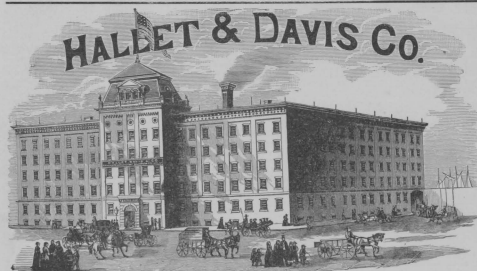
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SMITH AND JONES.

Smith and Jones have gone to the Music Teachers' National Association.—EDITOR.

SOMETHING ABOUT FLUTES.

It is difficult to say whether the *flute à bec*, or English flute, notwithstanding its name, be of English origin. Galileo calls it *flauto dritto*, in contradistinction to the *flauto traverso*; and adds, that it was brought into Italy by the French. Notwithstanding which, Mersennus scruples not to term it the English flute, calling the other the Helvetian, and makes occasion to mention John Price, an Englishman, as an excellent performer upon it.

The word *flute* is derived from *fluto*, the Latin for a lamprey, or small eel, taken in the Sicilian sea, which has seven holes on each side, immediately below the gills; the precise number of those is front of the English flute.

Lucinus, a Benedictine monk, and a native of Strasburg, was the author of a musical book, which was published in that city in 1536. It contains two parts—the first of which gives a description of the musical instruments which were in use in his time—the other does not bear upon our purpose. Among others, he mentions no less than five kinds of various kinds, the Chalamen and Bombard, the Helvetian, the Schueugel and the Zuercherpfiff.

The Chalamen or Bombard is represented to be wide, and turned up at the end, like our present clarinet—the Helvetian with a beak similar to the old English flute. The Schueugel bears a strong resemblance to our present German flute, though it is much slenderer, but it is held horizontally and blown into at each side, precisely like those now in use. This is probably the instrument upon which all English improvements have been ingrafted. John Hawkins committed an oversight in speaking of this instrument, for he says that it is deficient in the number of holes. The *flute à bec*, it is true, contained seven holes, but the German flute never but six, which is the exact number the Schueugel bears. The slenderness and length of the instrument does not at all alter the question; for in our time flutes have been manufactured on a similar plan.

It would seem, however, that neither Germany nor England can justly lay claim either to the one or the other, notwithstanding the authority of Galileo and Mersennus. The well-known antique statue of the Piping Faun seems to be a proof of the contrary; and there is now extant an engraving, on a very large scale, published some years ago, of a tessellated pavement of a temple of Fortuna at Villa, erected by Sulla at Rome, in which is a representation of a young man playing on a traverse pipe, with an aperture to receive his breath, exactly as is done with the German flute. Bruce brought from Abyssinia an antique flute which has a beak, and in other respects is precisely like the instrument which has been called the *flute à bec*, or English flute.

Thus, then, we may, if we were at all important, dispute, upon pretty good grounds, the claims of Germany and England. To the invention of the German and English flutes, for it is clear almost to demonstration, that not only the people of these kingdoms, but those of all others, are indebted for the first invention of the flute to the Egyptians. Improvements have taken place in the instrument; but little doubt can remain, that the flute now in use amongst us was, with slight variations, in use at Athens and in many parts of Greece and Egypt, many centuries ago. It is, therefore, needless for us to inquire who was the first manufacturer, or who first introduced them into England or Germany; since, if we knew it, it would not leave us much as ever in the dark as to the original invention. Lucinus' representations of flutes in use in the sixteenth century are not much more than those given by Kircher, who represents them as belonging to the Egyptians many centuries before Christ; and although Kircher never mentions the flute, authors pronounced to be erroneous, he may, perhaps, on deeper investigation, be found more correct than is generally imagined.